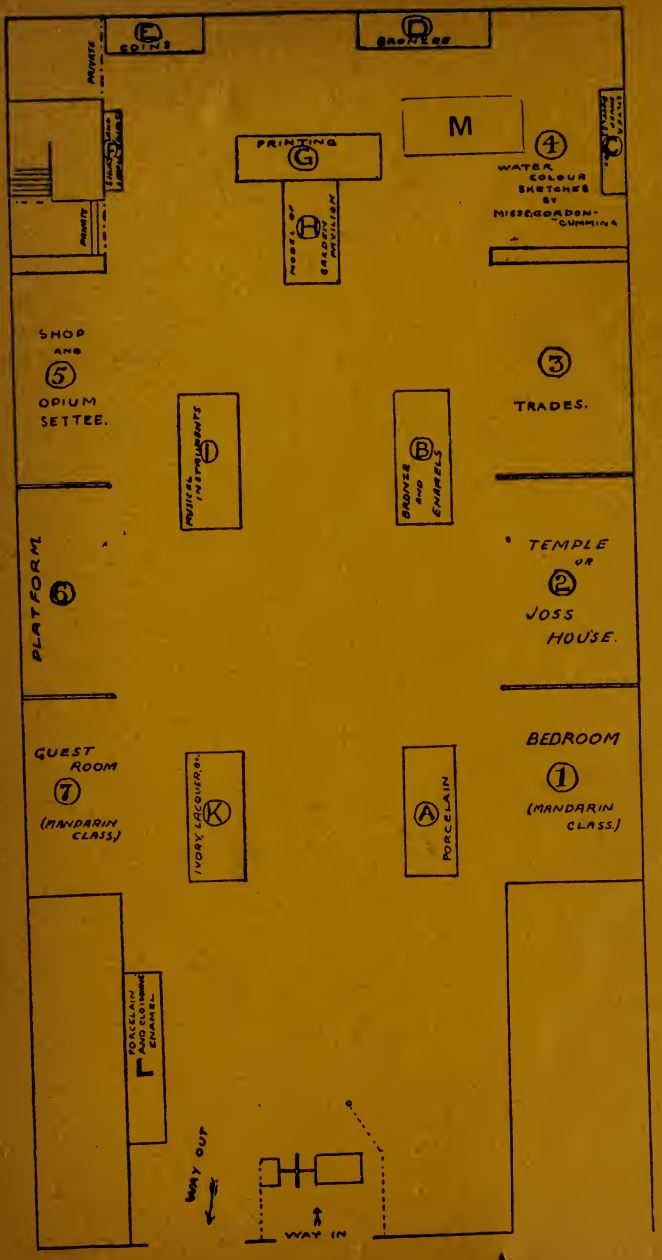
WHITECHAPEL ART GALLERY

Summer Exhibition, 1901.

JULY 25TH TO SEPTEMBER 4TH.

12 noon till 10 p.m.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WATER COLOUR SKETCHES BY MISS GORDON-CUMMING
MODEL OF CANTONESE MANSION
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SHOP AND
5
OPIUM SETTEE.
3
TRADES.
MUSICAL INSTRUMENTS
1
B
BRONZE AND ENAMELS
TEMPLE OR
2
JOSS HOUSE.
PLATFORM
6
BEDROOM
1
(MANDARIN CLASS.)
GUEST ROOM
7
(MANDARIN CLASS.)
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Chinese Life and Art.

INTRODUCTION.

THE COUNTRY.—China is the second largest country in the World. It occupies about a quarter of the Asiatic Continent. Its area, over 4,000,000 square miles, is greater than the whole of Europe, and its population is about 400,000,000.

China is a very rich country teeming with agricultural and mineral wealth, and producing silk, tea, spices, drugs, and other useful and valuable articles in great quantities. It is well watered, possessing some of the finest rivers of the world, and a coast line of over 2000 miles with first-class harbours.

THE PEOPLE OF CHINA have little in common with Europeans. Their characteristics are in marked contrast to those of most other peoples, but they are highly intelligent, and capable of holding their own even among Europeans. The great mass of the people are agriculturists. Among the classes, education is general, though the teaching is restricted to the study of the classics. Officials are chosen by examination among the class known as literati, men who have shown their skill in essays based on the writings of Mencius and Confucius. In nearly every respect the Chinese idea is in marked contrast to our own. When in mourning, we wear black, the Celestial dons white, We greet our friends by shaking their hands. the Chinaman shakes his own and bows. We read from left to right, they read from the top of the page to the bottom and from right to left.

Curious and interesting though the characteristics of the Chinese are, the *HISTORY OF CHINA* is even more absorbing. Its records go back over a period of more than 4000 years,

starting from the year 2637 before the Christain Era. The portion of Chinese History which possesses the greatest interest for us is that which deals with the intercourse between China and European Countries.

The first Englishman to visit China was Captain Weddell, who entered the Chukiang* in 1634, two hundred and sixty seven years ago, and found his way to Canton City. He was well received by the natives, with whom he developed friendly relations, and bartered his cargo of English wares for silk, cotton, tobacco, and a "drug" which he had never before seen, called tea. On his return to England, Weddell found a ready market for the curios and produce he had brought back. The Tea, especially, attracted attention. Its qualities were speedily appreciated, and it readily fetched five guineas a pound! The demand for the new beverage soon exhausted the supply, and other merchant adventurers sailed for China and took up the trade.

After 160 years of intercourse with China, the British government decided to attempt to strengthen the friendly relations between the two countries, and George III. sent Lord Macartney on a Mission to the Emperor Keen Lung at Pekin. The Envoy was charged with friendly messages and many costly gifts. He arrived at the Chinese capital in 1794 and was received by the Emperor with all honour. Lord Macartney does not appear however to have made the most of his opportunities. He neither sought to negotiate a treaty with China, nor strove to obtain extended privileges for the British traders, who were still restricted to Canton. Twenty-two years later a second Mission was sent to China under Lord Amherst, who found Keen Lung's successor Kiaking on the throne, an Emperor far less liberal-minded than his predecessor, who raised so many difficulties respecting the proposed audience that Lord Amherst returned to England without having effected his purpose.

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* Kiang=river, hence Chu Kiang=Chu or Pearl River.

All this while foreign trade had been increasing at Canton. Most of the British commerce was carried on by the East India Company, which employed a considerable fleet for the despatch of opium, cotton, and other Indian produce to China in return for silk and tea. This attracted the attention of the jealous Mandarins, who resented the traffic with foreigners, whom they regarded with contempt, while they became further embittered by the fact that they were not permitted to share in the profits which were being made. A pretext was soon found to serve as an excuse for persecution. An old decree, long disregarded, was raked up from the Chinese Archives, forbidding the growth, sale or traffic in opium.

The Mandarins spared no pains in holding the foreigners up to contempt, and after a continuous persecution, extending over several years, a plot was formed to massacre the whole of the British merchants at Canton. Fortunately they got warning of the plot, and fled to a barren island at the mouth of the river, known as Hongkong. Then followed the so-called Opium War, which was terminated by the Treaty of Nankin, on the 29th August, 1842. This treaty opened five Ports to British Trade, ceded the Island of Hongkong to Great Britain for ever, and decreed the payment of an indemnity. But the lesson taught the Chinese did not last long. Inspired by the Mandarins, the people lost no opportuninty of insulting the foreigners, and finally, in 1856, a British ship, the "Arrow," was seized by the Chinese.

Then ensued the second China war, in which the English were aided by the French. Having forced their way to Tientsin, the Chinese offered terms, and the Treaty of Tientsin, signed on the 26th June, extended the privileges accorded by the Treaty of Nankin. The Chinese had not, however, the least idea of abiding by the treaty. It was only signed in order to stay the advance of the allied forces, and as soon as the troops had been withdrawn, hostilities were recommenced and the campaign had to be renewed

until a strong French and English force fought its way to the Capital and entered Pekin in October 1860, when the Chinese again agreed to meet the demands of the allies. The most important right accorded by the Treaty of Tientsin was the placing of a British Minister in the Celestial Capital.

From 1861 to 1900 relations between China and England were friendly. Neither the incidence of the Franco-Chinese War in 1884, or the more critical China-Japanese War in 1894-5, disturbed the pacific relations between the two countries. Considerable changes, however, occurred in the the interval, and a strongly marked intensification in the anti-foreign feeling which the Mandarins had succeeded in arousing throughout the country, became evident when in 1898 Germany seized the Port of Kiao Chau, and in order to maintain the balance of power in the far East, her example was followed by Russia seizing Port Arthur and England leasing in compensation Wei-Hai-Wei.

The outcome was the fanning of the flame which had been smouldering for some years. Direct encouragement was given to the anti-foreign element by the Empress Dowager, and the result was the rising of last year in North China, and siege of the Pekin Legations.

It remains only to draw attention to the enormous *Trade* which this country has developed in China. During 1899, the last year for which official returns are available, the Trade of Greater Britain with China amounted to £47,704,000.

The exhibition now on view at the Whitechapel Art Gallery affords an opportunity for studying the customs and arts of the Chinese. From the periodical lectures, much can be learned of this interesting people who boast a civilisation anterior to that of any other nation. It is hoped that the public will avail themselves of these opportunities, and gain some knowledge of a country and a people with which the interests of this Empire are intimately connected.

WHITECHAPEL ART GALLERY,

HIGH STREET, WHITECHAPEL.

SUMMER EXHIBITION, 1901.

CATALOGUE.

1 Chinese National Flag.

Imperial yellow. This Flag was taken in 1900 at the Shan-Hai-Kuan Forts, which surrendered to Sir Walter Hillier with 18 men, while the Chinese garrison numbered 5,000.

2 Door Spirits.

These are painted on every front door in China to ward off evil spirits.

3 Figure of a Soldier in uniform.

4 Group of Swords.

Certain Chinese soldiers carry two swords in each sheath, and use one in each hand.

5 Street scene in China.

Chinese cities are very crowded. The children and animals jostle the wealthy as they are carried in their Sedan chairs. The shop signs are very gay in colour. The houses are low, but the roofs are much ornamented with carved dragons. In the background rises a Pagoda, a kind of tower peculiar to China.

6 Collection of 36 photographs of Chinese scenes and people.

The subject of each is written on the photograph.

7 Map of Asia.

China is coloured green and occupies nearly one-third of the Continent.

8 Five Pictures on Paper Scrolls.

These are used for decorating rooms, and are rolled up when not wanted. This series represents "The Pilgrim's Progress" in Chinese dress. The pilgrim first visits a Temple of the God Buddha (No. 3), and finding his prayer unanswered he is directed to pray to God, and his burden falls from him.

9–10 Two small Maps of China.

In No. 9 the ports granted to England (Wei-Hai-Wei) and to Germany (Kiao-Chan) are coloured red. In No. 10 existing and proposed railways are marked. China, which is as large as Europe, has only one large line of railway open, that running through Pekin, the capital, to the sea.

11–12 Pair of "Umbrellas of Ten Thousand Names."

One way of honouring a person in China is to present him with a vast umbrella of silk, decorated with the names of the givers. These umbrellas are much prized, and are carried in the funeral procession of the man to whom they were given.

These umbrellas were given by the Chinese inhabitants of Pekin to Miss Smith, for protecting them during the troubles last year. The big black letters at the top mean that "Miss Smith came to assist and sustain with hope the people of the Capital."

BAY 1.

BEDROOM (Mandarin Class).

This room represents a room in Central or South China. In North China, where it is very cold, large brick stoves serve as beds. The Chinese have rich decorations and furniture, but little idea of comfort.

The Room contains—

13 A very fine Inlaid Bed,

From Ningpo, in Central China, the centre of the inlaid furniture manufacture. The Chinese do not have soft mattresses, but lie on wadded quilts.

14 Small Round Table and two Stools,

Meant for Chess players. Also from Ningpo.

15 Bride's Box, red lacquer.

16 Chinese Paintings.

Chinese paintings are severely judged by European authorities. We are told, for instance, "even the best painters have no proper idea of perspective, or of blending light and shade, but the objects are exhibited as much as possible on a flat surface, as if the painter drew his picture from a balloon. They eminently fail in delineating the human figure in its right proportions, position and expressions, and in grouping the persons introduced into a piece in natural altitudes. The study of the human figure in all its proportions has not been attended to by painters any more than its anatomy has by surgeons. Shadows upon portraits are considered a great defect, and, in order to avoid them, a front view is generally taken. Landscapes are painted without shading, the remote objects being as minutely depicted as those in the foreground. Their colouring is executed with great skill and accuracy—too much, indeed, in many cases, so that the painting loses something of the effect it would otherwise have, from the scrupulous minuteness of the detail, though it looks well in paintings of flowers, animals, costumes, ornaments and other single objects."

On the other hand, a talented authoress (Mrs. Little) speaks of "the exquisite pictures of flowers and birds to be seen at the British Museum." Again, she says, "Before Giotto was born, the Chinese were painting living human figures, such as they cannot paint now. It is, however, true that in Chungking, the only Chinese city I know really well, there is, to this day, an artist who paints flowers, as a connisseur, the head of an English technical school, pronounced, as only one man in England could. And how does this poor artist sell his pictures? Of course, it will never be believed in England that he is an artist at all, when I tell the sad truth—he sells them by the square foot! And when you decide to buy a picture, he—measures it!"

17 Large Ancestor Scroll Picture.

These pictures are painted of the head of the family often shortly before his death. His descendants preserve them very jealously and it is only very occasionally that, as in the case of the present picture, the family are induced to part with such an heirloom through poverty.

The picture is finely painted, especially the head, and the workmanship is excellent, as the colours have not faded though the picture has been much exposed in various climates. From it a good impression can be gathered of the dignity of a highly-placed Chinaman. The badge on his breast, being an animal, shows that this man was an army official, if he had been a civil official it would have been some kind of bird. The

opaque blue button on his cap shows he was of the fourth grade. He is wearing a rich fur-lined winter robe of which there are no examples in the exhibition.

18 Mirror

In a richly-carved wooden frame. From Ningpo.

19 Three Red Lacquer Tables.

LACQUER.—The Chinese and Japanese are unrivalled in the manufacture of lacquer. All their household utensils are made of lacquer. The varnish employed is the resin-like juice which flows from cuts made in the bark of the Varnish tree. There are many different kinds of lacquered goods made in China and Japan, the best-known in England being "Japanned tea-trays." The beautiful red lacquer, of which there are specimens here, and in Cases C and K, differs from other lacquer in the fact that it is carved after it has been laid on. It was formerly made in the great city of Soochow, but that city was almost entirely destroyed in the terrible Tai-Ping Rebellion, 50 years ago, and the secret of the art has been lost.

20 Side Table,

From Wenchow, near Ningpo. The inlay here is raised, that of Ningpo furniture is flat.

21 Figure in woman's dress.

22 Figure in woman's dress.

23 Figure in woman's dress.

In China female dress approaches that of the male sex much more closely than it does in European countries. There is a jacket or tunic with extremely wide sleeves, and a pair of very loose trousers. But, in addition, the poorest woman on occasions of ceremony, and the fine lady at all times, wears a skirt, coming near the ground, but not sweeping it. In winter, like the men, the women have wadded garments or furs, and put on one robe over another, till they have secured sufficient warmth. Embroidery is a good deal used for the decoration of dresses; and ladies of wealth and position rejoice in robes of wonderful beauty and magnificence.

24–25 Round Inlaid Tables,

From Ningpo. Cleverly made and put together without nails or glue.

26 Set of Red Lacquer Lanterns.

From Soochow. Candles are burnt in these lanterns.

27 Richly Embroidered Collars for women.

28 Embroideries.

The abundant uses to which the art of embroidery is applied by the Chinese comes as a surprise to most people visiting their country, and no wonder, therefore, that this Exhibition is richer in this respect than in most others as the acquisition of specimens of embroidery is by no means difficult, scarcely more so than the collection of left-off clothing among ourselves. Many foreign ladies who would not touch a Chinaman's clothes, buy these old and soiled garments discharged from the large stores held by the pawn-shops of Chinese cities, and use them in ornamenting their drawing-rooms.

The chief uses to which embroidery is put are for the official robes of Mandarins and their families; petticoats for ladies; shoes for women and men, and all other adjuncts of dress, such as purses, spectacle-cases, fans, etc. Then there are banners, altar-cloths, and the gorgeous dresses of the dirty mob that form the processions at weddings, funerals and religious pageants. Every house, however poor, has its embroidered pieces for covering tables and chairs at New Year or other festivities, whilst the rich, in addition, hang their walls with costly tapestries and panels or scrolls in which embroidery plays a large part. Much of all this is very beautiful, and many of the specimens, to be seen here are worthy of admiring attention.

28A Pair of very fine Scrolls,

Many hundreds of years old. The colours are softer and more beautiful than those the Chinese use now; compare them with the crude blue of the embroidery (No. 26). The scenes painted are landscapes in the gorges of the Chinese mountains.

In No. 23 some Buddhist monks are making a pilgrimage to some mountain monastery.

28B Four Water-colour Paintings of Chinese Ladies.

These are beautiful in colour but the drawing of the figures is conventional.

29 A Banner from the Temple near Canton.

Frequently the Chinese have preferred to embroider in silks where we should paint. The scene is one of the eight famous views of Canton. In the foreground are English men-of-war and Englishmen bearing presents which the Chinese choose to consider tribute to the Emperor, whose guards, with a yellow banner, lead the way.

The embroideries on the walls show the skill of the Chinese in this branch of art. The work is mostly done by men. Their eye for colour, and power of evolving an exquisite conventional pattern, while faithfully copying nature in details, have placed the Chinese in front of all other workers in this art.

30 Strips of Matting.

The Chinese rarely have carpets. In the South they put matting on the floor, and in the North fur rugs. They have raised platforms in their houses on which they sit or lie.

31 Piece of modern Embroidery.

31A A rich man's fur travelling Hood.

Used in winter in North China.

32 Washstand inlaid with mother-o'-pearl, and blue Nankin washing-basin and water-bottle.

33 Portrait in oil of Linchong,

Agent of Tingqua, a Hong Merchant. Painted by Lamqua in Canton between 1850 and 1860.

34 Collection of Figures carved from roots.

The Chinese take great trouble in carving these eccentric figures. As with the veins in jade and soapstone, they like to let the natural form dictate the design.

35 Carved wooden Screen for photographs.

36 Small Dressing Table, with a Native Dressing Case containing a sliding looking-glass and drawers for brushes and combs.

37 Small Rug from North China.

38 Bear Skin.

39 Set of eight Scrolls.

40 Pair of Tea-poys.

41 Pair of Scrolls presented to Sir Walter Hillier by the inhabitants of a town near Tientsin.

Last autumn the foreign troops were looting. Sir Walter Hillier, on whom they depended for supplies, told them that if they continued to rob the Chinese he would cease to provide them with food. This threat saved the Chinese, who presented these scrolls as a token of gratitude.

BAY 2.

TEMPLE OR JOSS-HOUSE.

Joss is the pidgin-English word for worship. Joss-House therefore means House of Prayer. These buildings are very numerous in China. They are usually small, and do not differ much from private houses, outside. The buildings open on to a series of courts,

Temples in China contain many images of Gods and worthies, men who are prayed to as Gods after living and dying nobly.

There are three kinds of Temples in China, the Confucian, Taouist and Buddhist. Confucius was a wise man who lived 600 years before Christ, and wrote many books, which are much studied by the Chinese and form the basis of their system of education. In Confucian Temples there are usually no images, but written tablets, with the name of Confucius and his greatest followers.

The Taouists reverence Lao-Tse, another teacher, who lived about the same time as Confucius. He was less practical than Confucius, and urged men to meditation. His followers pay special reverence to their ancestors. This practice of Ancestor worship is carefully observed by the Chinese, and has much influence on their lives, leading them to be obedient and, in their turn, to desire sons who shall respect them.

The third kind of Temple is built in honour of Buddha. Buddhism was introduced into China about 1900 years ago. Its founder was a Hindoo, Cakya-Mouni. He believed that the way to obtain perfection was by gradually killing all earthly desires until the mind became wholly filled with heavenly longings. He and his many disciples are reverenced as Gods. Buddha is represented seated on the sacred flower of the Lotus, wrapt in meditation. The Lotus, the beautiful water-lily, that rises out of the mud and slime, is taken as the type of the soul springing from the earthly body.

The Temple contains—

42 Four Photographs of Temples.

43 Copy of Flag captured from the Rebels, in 1895, in Formosa.

The tiger is the emblem of war-like courage and wisdom. It is supposed to live 1,000 years, turning white when aged 500 years.

44 Priests performing Ceremonies before the Idols.

This gives an idea of the number of idols in a Temple.

45 Ceremonial Procession round the Idols of Buddha and two of his chief followers.

46 Buddhist Disciples reciting prayers with a Priest to a God on the right.

The Buddhist priests shave their heads.

47 Buddhist Priest breaking tiles placed over coins.

This practice is supposed to open doors for the spirits of the dead to pass to the next world.

48 Two Priests worshipping a superior Priest

A Mandarin is offering Joss-sticks (sticks of incense), and another man is looking on.

49 Large Scroll.

A deified warrior or an armed guardian of the Temple.

50 Tom-tom from Sigoine.

51 God of the Lower World.

52 God of Fire.

53 Kwanyin, the Many-armed.

Kwanyin is generally represented as a woman, the Goddess of Mercy; sometimes, however, Kwanyin appears as a God with countless arms.

54 God of Plays and Music.

55 Small Image of the God of War.

The Chinese are not fond of war, though they constantly show much courage and endurance. Their reverence for intellect, and the elaborate system of education carried on for so many hundreds of years, make the Chinese despise mere might and look down on soldiers, whom they used to maintain merely as police. China, until this century, was so much isolated and so far more powerful than the neighbouring countries, that the need for defence was almost forgotten. Part of the dislike the Chinese feel for foreigners is the helplessness, mixed with contempt, which they feel before the powerful guns and ships which strangers introduce.

56 Bronze Incense-burner.

57 A Scroll representing the Taouist Gods and worthies.

At the bottom, on the left, people are praying to the Gods for children, which the Gods hold in their arms; on the right a man is having his future told by a sage.

58 Buddhist Shrine.

With three images. The central figure is that of a woman, and is very curious, not being one of the usual Buddhist deities.

59 Kwanyin, the Goddess of Mercy.

She is a Buddhist deity, and, in China, takes somewhat the same place that the Virgin Mary does in the Roman Catholic Church.

60 A large Drum,

It is called a Tang-Koo, and is used in Temples. The top is covered with skin.

61 A small double Drum, made of two skulls.

Such fantastic instruments delight Chinese worshippers.

62-63 Tables supporting Bronze Tablets.

64 Ancestral Tablet,

Such as the Taouists place in their Temples, to commemorate the names of their ancestors.

Filial piety is the greatest of all virtues in Chinese eyes. The respect shown to parents and the observances paid at their tombs make all the Chinese greatly wish to have sons, and consequently early marriages and large families are common in China, even among the very poor. In the State the Emperor takes the place of a father, and the same absolute obedience is due to him. Stories of dutiful children are constantly quoted. One son, whose mother was fond of fish, lay on the ice till he thawed it to catch some for her Another went to bed first to let the mosquitos have their fill of him.

65 Buddhist's Rosary.

66 Buddhist Book of Devotions.

67–68–69 Images of Buddha,

Buddha is represented seated, with hands and feet crossed, wrapt in meditation. These images are made of wood gilded, and are very old.

70 An Altar Table with pewter candlesticks and jars for incense.

71 Image of a Buddhist God,

Not Buddha himself. It is seated in a chair such as is used for idols in Chinese Temples.

72 Tê-Ching.

An instrument of Temple music, used in Confucian litanies. When the prayers begin bells are struck, and when they end the plates of wood and metal on this instrument are struck.

73 Large Vase of Copper-gilt, decorated with Cloisonné Enamel,

Taken from the Summer Palace near Pekin by the British troops, in 1860.

Cloisonné enamel is so called because the colours are separated by 'cloisons,' (a French word meaning compartments). The maker of an article in cloisonné first constructs a vessel in copper of the form desired. On this he traces the pattern of the intended enamelling. Next, following the pattern, he brazes on to the vessel flattened brass wires, which divide the surface into compartments. Into each compartment he puts a lump of enamel of the proper colour. The vessel is then baked, this process causing the enamel to stick fast and to fill completely the compartments. Finally the surface is carefully polished. Cloisonné is expensive to make, on account both of the amount of labour and of the high skill required. A large article of good quality is worth some hundreds of pounds. The value of cloisonné depends on its durability, the absence of flaws in the enamel, the fineness of the work, the tastefulness of the design and the richness of the colouring. (See also middle shelf in Case L.)

74 Long Scroll

Representing Taouist worthies on a pilgrimage with Lao-Tse, the founder of Taouism, at the bottom, mounted on an ox.

75 Scroll

A woman on the left is praying to Kwanyin, the Goddess of Mercy, while two fierce-looking attendants stand below.

76 A very ancient picture of Buddha.

The colours are very beautiful, though the picture has suffered damage. Sanscrit letters at the bottom show that this picture is from a Lama Temple. The Lamas are the priests who rule Thibet, a mountainous country North of India, nominally subject to China. No strangers are allowed to enter Thibet, and there the Buddhist religion is most rigidly practised.

76A Case containing a Fan of carved tortoiseshell, with feathers of the Argus pheasant.

FANS.—No nation uses fans more than the Chinese. The men have fans of special shapes. Palm leaves are used by the poorer people, painted paper, feathers, and embroidered silk by the rich. Fans are used for for many purposes in China: as bellows to blow up the fires, as hats and sunshades, or as dusters. So much do fans enter into the life of the people, that a deserted wife is spoken of as "an autumn fan."

BAY 3.

TRADES.

77 Fifty pictures of Chinese Workmen, painted on rice-paper.

The workmen in China are famous for their industry and cheerfulness. Their tools are very simple, yet a silversmith, provided only with a few nails, a hammer, and a lamp, and sitting cross-legged by the roadside, will produce beautiful and elaborate pieces of work.

78 Figure in the Dress of the poorer classes in China.

Coolie's Dress—Jacket, Coat,, Trousers and Hat.

The climate of China is very hot in summer, and throughout most of the country, cold in winter; in the North, far colder than in England. Also, it is not the custom of the people to warm their rooms with artificial heat. Under these circumstances it is necessary that their clothing should be as cool as possible at one period of the year, while securing warmth for them at the other period.

The working man in China is clothed in cotton all the year round. In summer he wears nothing but a loose cotton jacket and a still looser pair of trousers made of the same material. When dressed for an entertainment or ceremony of some kind, he gathers the ends of his trousers round his ankles by means either of a band or of a kind of long gaiter, and changes the jacket for a long, loose gown, descending nearly to the ground. For cooler weather he possesses clothes which are lined, and for really cold weather, clothes thickly wadded with cotton wool. He has also sleeveless waistcoats, which are put on, not inside, but outside, his jacket or coat (see Clay Figures in Case B, an old man with a bird on a stick). As all these garments are loose and will go on over each other, he has no difficulty in piling on enough covering to keep him warm in extremely severe weather. On his feet he wears socks, with cloth shoes that have very thick soles. These soles are for the most part made of layers of cloth stitched very tightly together; and, though they are very unsuitable for muddy roads, they give much more warmth than an Englishman's leather boots. He ordinarily makes no difference in the covering for his head, whether in the house or out of doors, and, as a rule, goes bare-headed; but he may have a straw hat to keep off the sun, a small cap, if the weather be chilly, and a fur hat or hood, if he be exposed to very severe weather. The cotton cloth of which his dress is made, is generally a stout material,, grown, spun, and woven in China, and though sometimes left white, is, for the most part, dyed a dark blue.

79 Figure of Woman of poorer class.
Dressed in a jacket wadded with cotton.

80 Chinese Wheel-barrow.
These are pushed by one man; when the load is very heavy a second man pulls as leader. Eight people can sit on one barrow, and as much as 4 tons is carried. When the wind is favourable, a sail is hoisted. These vehicles, having only one wheel, are very useful on the execrable roads in China. No oil is used in the wheel, the Chinese being pleased by the groaning which the varnished wood makes as it turns.

81 Three richly Embroidered Dresses.
These are ornamented with five-clawed dragons. The central robe, being yellow, could only be worn in real life by the Emperor. This robe is a theatre robe. The ordinary mandarins would have dragons with only four claws embroidered on their robes. The robes at the sides would only be worn by Imperial Princes if they are not also theatrical properties.

82 Two Glass Cases containing Wax Figures in theatrical dress.

83 A Picture, painted in oil by a Chinese artist.
This picture is painted more in accordance with European methods than most Chinese pictures.
The subject is a ceremonial procession in honour of the son of a rich man, who has just come out top in the final National Examinations, and who is also being married. A theatrical performance, free to the public, is being given in honour of the Gods by the happy family.

84 A Model of a Machine worked by foot for pumping water up into the Rice-fields.

85 Collection of Tools and Market Bag.

86 A Peking Well-basket.

87 Half-size Model of a Wheel-barrow,
With straps, cushion, basket and cover complete.

88 Model of a Junk.
Chinese Junks appear very small in comparison with the monster vessels of Europe. Still, many of them have a capacity of several hundred tons. The junks of different parts of China differ very much in detail; but in general characteristics they are the same: they have a low, bulging hull, with a high forecastle and high stern. They are flat-bottomed, and possess no

keel, so that they can be beached, when required, with little trouble. The want of a keel is in some degree compensated by the immense rudder, which goes very deep down, and can be lifted when the vessel is in shallow water. Junks are ordinarily built in water-tight compartments, which give great protection, if they strike upon anything. A representation of an eye will always be found on either side of the bow in sea-going vessels. For, says the Chinaman, half in joke and half in earnest, "suppose no got eye, how fashion can see." A junk has ordinarily three masts; a large one has, sometimes, four. There is only one sail on each mast, except that a small balloon sail is sometimes hoisted above the permanent sail. The sails are generally made of matting, but sometimes of canvas. Junks are good sea boats: they can sail fast before the wind, but cannot do much when the wind is contrary. The general employment of steamers in recent years has much interfered with the use of junks, as of other classes of sailing vessels, for making long voyages. But a considerable number of them still visit the Malay Archipelago, in addition to trading along the coast of China. Chinese sailors are skilful seamen and are much employed on European vessels in the Eastern seas.

BAY 4.

WATER-COLOUR SKETCHES
By Miss Gordon-Cumming.

88A Pair of Scrolls of Taouist Deities.

89 Hill covered with horse-shoe shaped graves,
On the island of Nantai, which is the foreign concession at Foo Chow.

90 Mountains on the way up the Min River.

91 Foo Chow City,
Showing the former C.M.S. Station and others. In the distance lies Pagoda anchorage, and on the summit of the blue mountain (Mt. Kushan) is a celebrated Buddhist monastery.

92 A Village and fine old Bridge,
Six miles above Foo Chow.

93 On the Min (or Yuen Foo) River.
White houses showing black wooden beams, like those at Chester.

94 Back stairs leading from the old C.M.S. Mission Station, by which the women escaped, when the mob burnt the Theological College.

95 Small Buddhist Monastery.

On an island near Foo Chow.

96 Village of Tch-ni-Kow, on the Min (or Yuen Foo) River,

Not very far from the place where the Rev. R. Stewart and party were massacred.

97 The Bridge of a Thousand Ages, at Foo Chow.

98 Belfry of a Temple of Ning-Po.

99 Junks and Sampans.

Beating gongs and burning incense to propitiate the Dragon of the Waters, ere sailing. Observe the method of loading timber, which is floated down from the mountains, and is here tied *outside* the junk.

100 A Pai-low, or arch of richly sculptured stone,

Erected to the honour of a man or woman deemed specially worthy—for instance, one who has allowed the Chinese doctor to cut off one or two ounces of flesh, to make a medicine to save the life of a parent.

101 A small part of the Bridge of a Thousand Ages, at Foo Chow.

At Foo Chow. A successful student is being carried back to his village in triumph.

102–103 Junks and Sampans on the River Min.

104 The Goddess of Mercy seated on her Dragon.

105 Mountains in Manchuria.

Until twenty years ago (about A.D. 1880) these had been untouched by any Protestant Mission. Then a small Medical Mission was established at Monkden, the capital, and to-day there are 25,000 baptized Christians, each of whom has been long kept on probation ere being admitted to baptism, and each knows that, so far from reaping any temporal advantage, he risks bitter persecution, even to death.

106 Mountains in Manchuria.

107 Prayer Wheel of Thibet.

108 The Image Wheel of North China.

109 The Book Wheel of Japan.

These three paintings illustrate the mechanical worship of Buddhism as shown in the so-called Prayer Wheel, Image Wheel, and Book Wheel.

In Thibet, one sentence of praise, "Hail to the Jewel who sits on the Lotus throne," is written thousands of times, and placed in cylinders, either small ones to carry in the hand, or huge ones which are made to rotate by working a crank.

In the Lama Temple of North China, images of the 500 disciples of Buddha are thus honoured, while in Japan all the sacred books are placed in a lacquered case, and the whole are made to revolve on a pivot. Thus, without mental effort, the persons turning the machines accumulate vast stores of merit.

110 Small Towers to contain ashes of Priests who have been cremated.

In the neighbourhood of Ning Po.

111 Horse-shoe shaped graves of the laity in South China.

Observe the letters to the dead which are laid on several graves, with stones to prevent the wind from blowing them away. Sacrifices to and for the dead are a very heavy item in national expenditure.

112 A common type of Buddhist Temple,

Showing three Scarlet Altars to the three Buddhas. In the court is a brasier, in which to burn paper offerings for the dead—money, houses, horses, clothes. It is supposed that in the unseen world of spirits these gifts will become real.

113–114 The North and South Altars at the Temple of Heaven.

Each consists of three terraces of pure white marble, beautifully sculptured. Beneath the blue-tiled Pagoda is a tablet bearing the name of "The Almighty God of Heaven."

115 The Temple of Heaven,

The Emperor is himself the sole priest here, and on three nights, annually, escorted by all his greatest nobles, he comes here to offer burnt sacrifices and most solemn worship, to the Great God of Heaven.

116 Buddha as one person.

The yellow robed monk is adoring his name on a tablet.

117 Granite Altar in a Temple to Confucius.

No image is legitimate; only a tablet bearing his name—the invariable ancestral tablet.

118 Goddess standing on a serpent's head.

119 A common type of Buddhist Temple, with Theatre,

In the theatre, plays, lasting three days and nights, are acted to "*amuse the Idols!*"

120 Gates through which you pass from the Chinese City of Peking into the Tartar City.

121 Quaint Bridge of white marble in the ground of the Summer Palace.

122 Moat dividing Imperial from Forbidden City—Peking.

All yellowish-tiled roofs denote Imperial property.

123 Lake in Forbidden City—Peking.

The yellow roofs at the head of the lake are those of the Emperor's Palace, in the centre of Peking. No foreigner is allowed to approach nearer. This was sketched from a white marble bridge.

124 Covered Bridge, on granite pillars, near Ningpo.

125 Rest-House on the way to Tien-Dong.

126 Approach to Tien-Dong

Through gorgeous thickets of Azaleas.

127 General view of Tien-Dong Buddhist Monastery.

128 Interior of the Temple of the Buddhist Monastery of Tien-Dong (*i.e.*, "The Heavenly Child"),

In the mountains near Ning Po. The monks are reciting offices for the dead. Miss Gordon Cumming's party lodged at several of the monasteries, and they found that the monks wore crimson hoods over their yellow or grey robes.

129 Bamboos.

These fringe the rivers in many districts.

130 Tientsin, on the Pei-Ho.

The Port of Peking. Observe the distant graves of North China—a mound on a square base, instead of the horse-shoe shape of South China.

131 White marble Bridge in the grounds of the Summer Palace, near Peking.

132 Ancient Bronze Astrolabe (Astronomical Instrument) at Peking.

133 Ancient Bronze Pagoda, in the grounds of the Emperor's Summer Palace, near Peking.

134 The Three Great Pure Ones.
The Buddhas of the Past, the Present, and the Future.

135 A busy Street in Foo Chow.

136 View near Foochow.—"The Lovers' Leap."
Coolies in rain coats and hats.
The chair in which the artist was carried about the country. In rainy weather the bearers wore rain-coats of dried grass, like thatch. In the foreground is a horse-shoe shaped grave.

137 Junks and Sampans at Foo Chow.
Each Sampan (or covered boat to carry passengers) is the only home of a whole family, sometimes of three generations; yet they are the cleanest houses in China, and space is always reserved for a small shrine, where offerings are daily made to the Goddess of Mercy.

138 Macao.
A Portuguese city in South China. Its chief sources of revenue are the Chinese gambling houses. In the distant shadow are the graves of the poet Camoens, and of Robert Morrison, the first Protestant Missionary.

139 A busy scene in Canton.
Canton is the Southern Capital of China. The upright sign boards tell the fanciful name of each shop. Note the incense-sticks, never forgotten, to the little Idol at the doorstep

140 Distant View of Foo Chow.

141 The Town of Victoria, on the Island of Hong Kong.
A zig-zag railway conveys fortunate foreigners to their cool sleeping quarters on the Peak, 1800 feet above the sea level.

142 Kulangsu.
The foreign concession on an island facing Amoy.

143 Kakchio.
A Mission station.

144 The Town of Victoria, on the Island of Hong Kong.

145 Kowloon.

Britain's recent acquisition on the mainland of China, as seen from the Island of Hong Kong.
A Mission station.

146 Swatow.

147 The Racecourse and Cemeteries at the entrance to "Happy Valley," Hong Kong.

A Chinese crowd always looks blue, indigo being the cheapest, and, therefore, the prevalent dye.

148 Kowloon.

149 Macao.

CASE C.

SILVER SNUFF BOXES, ETC.

150 Collection of Chinese Snuff-bottles.

These beautiful little bottles are worked in very hard stones; the veins being skilfully allowed to decide the design in some cases. No. 23 is of hairstone, the black hairs being a mineral—tourmaline—imbedded in rock crystal.

151 Set of three silver Nail Cases.

The rich Chinese allow their nails to grow to great length. Long nails prove that people do no work with their hands, and are wealthy. To protect the nails silver cases are made.

152 Collection of modern Chinese silver Spoons.

153 Models in silver of Wheel-barrow, and Ox-driver.

154 Model of a Sedan Chair.

155 Pepper-pots in the form of Pagodas.

156 Model of a Pekin Chair.

157 Three silver models of Chinese Junks.

158 Carved Red Lacquer Box.

159 Carved Red Lacquer Tea-cup.

160 Tea-cosy and two Card-cases in Canton Embroidery.

161 Ancient yellow Tiles from the Tombs of the Ming Emperors.

162 A Charm worn to keep off evil.

163 Collection of Chinese Locks.

As robberies are very common in China, these locks are made as elaborate and secret as possible. Several apparently show no opening for the key, until certain parts are pressed.

164 Whistles.

These are tied to pigeons and make a great noise when the birds fly.

165 Collection of four copper Boxes containing Buddhist pictures.

These are worn fastened round the chest.

166 Chinese Spectacles and Cases.

167 Ivory Opium-Pipe.

168 Ancient copper Coins (one in the form of a sword).

169 Ivory model of an Opium-Couch.

170 Carved Beak of a Bird.

CASE D.

BRONZES.

The art of working on bronze has been in the possession of the Chinese from a very ancient period, for at the time of the Shang dynasty, which commenced B.C. 1783, it had arrived at an advanced stage. It was connected with their primitive religious beliefs, and many massive urns, vases and other articles have been unearthed from ancient tombs of which all traces have been lost. The excessive reverence of the Chinese for the set forms of antiquity led them to adhere through all times to the ancient models, which have been copied to the most minute particulars for centuries, but the introduction of Buddhism in the first century of our era experienced a widening influence upon the Chinese art-worker and expanded the narrow range of his efforts. Taouist idols and symbols also began to afford subjects to the artizan, and then the expansion embraced the human figure and very many natural objects, until the art culminated in the grand reign of K'ang Hi, A.D. 1662-1723, when the finest specimens were produced.

171 Brass Incense Burner.

In the form of a Ky-lin, an imaginary monster (modern Chinese).

172 Brass Incense Burner.

In the form of three elephants' heads (Indian design)

173 Vase of rock crystal.

174 Antique Bell (1,000 years old).

175 Thibetan Temple Instrument.

176 Very antique bronze Vessel for a Temple.

At least 2,000, possibly 4,000 years old. The makers of porcelain took their designs from these early bronze vessels.

177 Ancient bronze Vessel.

In the form of a goose. Vessels of this form were used for holding the wine at Imperial banquets as a warning to the guests not to get drunk.

178 Old bronze piece of Altar Furniture.

Inlaid with the Chinese key pattern, which is very much like the favourite Greek pattern.

179 Ancient bronze Vase.

Gold and silver inlay; abcut A.D. 1200.

180 Archaic bronze Sacrificial Vessel, with cover,

Decorated with monster heads, in the primitive style of Chinese art, earlier than B.C. 500.

181 Ancient bronze Temple Vessel with handles.

Elaborately inlaid with gold and silver; about A.D. 1400.

182 Bronze (over 1,000 years old).

183 Large bronze Vessel.

Inlaid with gold; very ancient.

184 Modern bronze Figure of a Deity,

With a pilgrim's bottle on the back.

185 Candlestick on tortoise (400 years old).

186 Looking-glass on water-ox (1,300 years old).

187 Bronze Ladle.

188 Set of Altar Vessels.
Bronze, inlaid with gold. Reign of Suan-Tê, A.D. 1426.

189 Bronze Vessel with Persian lettering.

190 Prayer Mill.
From a Lama monastery in Thibet.

191 Set of bronze Altar Ornaments, with Persian lettering.

192 Pair of handsome brass Water-pots.
Ornamented with silver and copper.

193 Ivory Chop-sticks in gold case.

194 Large bronze Incense Burner, with Ky-lin on the top.
The twisted rope forms the figure of a Chinese constellation.

195 Handsome brass Japanese Mirror Plaques in Chinese stands.

196 Brass Mirror in ebony stand.

CASE M.

197 Two jewelled Trees, in imitation Cloisonné enamel pots.
The flowers are made of coral and jade.

198 Carved wooden Figure of a Buddhist Priest.

199 Pair of Soapstone Dragons.
Imitation of Jade.

200 Large dark green Jade Vase.

201 Ebony Staff with carved Jade Plaques.
These staffs are given as tokens of friendship.

202 Carved Soapstone Ornaments.

203 Magnificent antique Incense-burner of Cloisonné Enamel.

At the top is a gilt Lion-dog.

204 Box and Figures of carved Ivory from Canton.

205 Two sets of Wine Cups.

Made of polished cocoa-nut, with silver linings. These cups are made in Hainan.

206 Pewter Pot for warming wine, from Hainan.

207 Pale green Jade Vase.

Carved from one piece of Jade of remarkable size.

208 Chinese Toy.

Cleverly constructed balance.

END WALL.

209 Piece of Embroidery.

The subject is the favourite Chinese story of the Hundred Children. A good king of old had a hundred children, whose adventures are the subject of many pieces of embroidery.

210 Scrolls from Central China.

In connection with the Centenary of the London Missionary Society, the converts in Central China sent their congratulations to the English churches in most approved Chinese fashion. On all joyous occasions, birthdays, wedding-days, and the like, a Chinese gentleman is sure to receive from his courteous friends scrolls or tablets, containing, in carefully balanced sentences, congratulatory expressions of regard.

Four Chinese characters: 'Yung Kwei Shang-ti' ('Glory be to God'), are worked up in gold cord into bold relief, as indicating the great end in which the labours of the Society find issue.

211 CASE E.—Chinese Money.

China presents the curious spectacle of an empire without a gold and silver currency. The cash, a small copper coin the size of a halfpenny but thinner has been for centuries the medium of exchange. The cash is made with a square hole in the centre for convenience in carrying. Inside the raised outer rim of the coin are four Chinese characters, two being the style of the Emperor's reign and two meaning current coin. The objection to cash is their great weight. It is necessary to hire men to carry the coins when any

one wants to take enough to pay the expenses of a journey or a shopping expedition. Moreover cash have not the same value in all parts of China, and the exact value is a constant ground for dispute and extortion. At present about 32 cash go to a penny. The Arabian traders introduced the use of silver by weight to the Chinese. Silver is reckoned in taels which contain one ounce each, and are worth about 2/4. Silver is carried about in the curious shaped blocks of 50 or 100 taels, of which there are specimens in the case.

Paper notes were issued by the government in Polo's time. Formerly no one dared refuse government paper-money on pain of death, but at present the doubt as to whether the government will redeem its notes prevents their ready acceptance. Formerly Mexican, now American dollars are much used in China. The Chinese cut them up into pieces of the value they need. Specimens of these fragments can be seen in the case.

Only a country where the majority of the people were very poor and the cost of living very small, could endure such a clumsy currency as the cash of China.

WALL.

212 A piece of Paper Money.

Issued by the Ming Rulers about A.D. 1368, not long after Marco Polo's residence in China. The Venetian traveller was much struck by the use of paper money in China, and begins nearly every chapter in his account of his travels, "The inhabitants of this city are idolaters and use paper money."

213 Government Paper Note of 1858.

These notes are not as readily received as the notes of Banks in Case F, as no one can be sure the Government will redeem them.

214 Paper Cash.

The Chinese burn these paper copies of their money, as they think that by doing so they will provide the dead with money in the next world.

215 Scroll, wedding gift. Double Chinese character

216 Pictures of the God and Goddess of the Kitchen.

These are put up in every kitchen in China once a year, and the old pictures burnt. The God and Goddess of the kitchen are supposed to ascend to heaven once a year and give a report to the Gods of what the family have been doing during the year.

217 Large piece of Embroidery.

The story of the Hundred Children is worked on it.

218 Scroll.

The characters say it was presented, with the umbrella, to Sir Walter Hillier, H.C.M. for Korea, with the respect of all the Chinese inhabitants of Korea.

CASE F.

SHOES AND SMALL ARTICLES.

219 Set of carved wooden Models of Chairs, Boats, etc., peculiar to China.

220 A complete set of Embroidered Cases.

Such as a Chinese gentleman would carry. These consist of a fan case, spectacle case, purse for paper notes, snuff bag and tobacco pouch.

221 Portions of Shell fired by the Chinese into the British Legation at Pekin last year.

Picked up by the daughters of the late Ambassador at Pekin, Sir Claude Macdonald, G.C.M.G.

222 Blue Waist-belt, with fine silver Dragon clasp.

This is the regular belt worn by Chinese gentlemen.

223 Chinese Compass.

The use of the compass was known to the Chinese long before it was known to Europeans.

224 Exact Model of an official Sedan Chair.

225 Set of Artificial Flowers and Butterflies, for hair decoration.

226 Pair of enamelled earrings with jade rings attached; and Pair of Beetles made of Kingfishers' feathers, for hair decoration.

227 Paper money case of Pekin Embroidery.

Notice the semi-Russian design and colouring of this North Chinese work, due to Manchu-Tartar influence.

228 Collection of Women's Shoes.

The character of a Chinese woman's shoes and stockings will depend on whether her feet have been artificially cramped or not. The descendants of the Manchu Tartars, the race which conquered China two hundred and fifty years ago, all have large feet. So have a few classes of Chinese women, such as the boat women at Canton, and a small number of the very poor, especially country peasant women. But, speaking generally, the great mass of the women of China have their feet more or less cramped. The practice has been known for at least a thousand years. Various stories are told as to its origin. But probably it was commenced simply because women found that men admired small feet, and was gradually carried to its present terrible extreme.

229 A pair of Babies' Shoes.

230 Exact plaster models of cramped women's feet —from a hospital in China.

231 Shoemaker's window model, from Canton.

Notice the great variety in form and shape of these shoes. Every district and every class has its peculiar form. Some of the women who work in the fields have feet and shoes as small as these.

The title given to cramped feet by the Chinese is "Golden Lilies."

232 Shoe on raised canvas-covered frame.

Such as is worn by Manchu women, adding height and dignity.

233 Shoes, showing Cantonese Embroidery.

CASE G.

PRINTING, ETC.

The Chinese were familiar with the art of printing several centuries before it was known in Europe. But, until quite recently, their invariable practice was to print from blocks and not from moveable type.

In block printing, a slab of wood is taken of the size of a double page of the intended book, and on this the words are cut with a sharp knife. Only one side of the paper is printed on: the leaf is folded down the middle, and is attached to the book by the loose edges. (See No. 188.)

The use of moveable type, which has made some progress during the last few years, presents to the

Chinese printer difficulties which are unknown to the European. As there is no alphabet in Chinese writing, each type must represent a complete word. The printer thus requires to have at hand from six thousand to ten thousand different types, according as his "copy" contains merely common words or rarer ones.

Chinese writing begins from the right hand and reads down the page So, the first page in their books comes where the last page in ours does.

234 Impression of Imperial Seal.

235 Specimens of two Wooden Printing Blocks.

One is new, the other has been inked.

236 A Chinese Book: large print, from blocks.

This book is a little work in lines of three words, and is the first put into the hands of Chinese children. It begins with the words, "All men are by nature good."

237 A Book by a Chinese Viceroy, Chang, appealing for Reforms.

It has been translated into English under the misleading title "China's Only Hope," and has had a large circulation.

238 Wooden Block for printing Visiting Cards.

239 Chinese Visiting Cards.

The larger the printing on the card, the greater its owner wished his dignity to be considered.

240 Numbers of the *Peking Gazette.*

Printed in Peking, from moveable types, of a very coarse character. The *Peking Gazette* is the oldest newspaper in the world. It is published daily, and contains: *first*, Court news; *secondly*, Decrees issued by the Emperor; *thirdly*, Reports to him from high officials.

(*a*) Number for 29th August, 1892 (shut).
(*b*) Number for 9th May, 1893 (open).
(*c*) Double page of the Gazette (unfolded).

241 Chinese Bank-book and Case.

242 Collection of Chinese Writing Implements.

The Chinese write with brushes fined down to a delicate point. They mix the ink by rubbing the black inkstick with water on the stone ink-slab. The paper is kept in position by a brass frame. At the side is a green pottery rest for the brushes or pens. Chinese letters are very elaborate. Each Chinese character

expresses a word. Excellence in writing is considered a fine art, like painting, and specimens of a famous writer's hand are preserved as works of art.

243 Printed specimens from a fine writer's "Copper-plate" characters.

The Chinese language has no alphabet. They cannot, therefore, make up words with letters. Each word being represented by one character, the Chinese are, consequently, obliged to have many thousand characters. The earliest characters were pictures of the object. These pictures have been slightly modified in use. A mountain represented at first by three peaks ʌAʌ has now the character 山. Many more characters are obtained by combining the first characters. Those for the sun and moon combined mean "brightness."

Chinese handwriting corresponds more closely than English to the printed form, but a more flowing hand is allowed, which differs considerably from print.

The sounds in Chinese are limited in number, and are monotonous. The language is meant to appeal to the eye rather than to the ear. The Chinese are wonderfully skilful in writing, copying long books without a mistake or an irregular character.

244 Running-hand Characters.

245 Specimen of fine print: Shanghai, 1884.

246 A Chinese Official Despatch and its Envelope.

A Chinese letter or despatch differs in its arrangement from an English one. In the first line (on the right) there are the name and titles of the writer. As these will be the same for all the despatches written by him, they are generally printed from a block kept in his office. Next comes the body of the letter. Finally, the name of the person to whom the letter is sent, and the date. At its beginning and its end the letter is stamped in red with the writer's official seal. On the envelope, to the right, are printed the name and titles of the sender, to the left are written those of the person addressed. The envelope is stamped at each end with the writer's seal, in order that it may not be surreptitiously opened.

247 Private Letters and their Envelopes.

These are in rather less formal and more hurried handwriting than the despatch No. 246.

248 A Letter of Invitation to a Dinner Party.

(*a*) The envelope.
(*b*) The invitation.
(*c*) The sender's card.

CASE H.

249 Ivory Model, group of Garden Pavilions with Figures.

CASE B.

BRONZES AND ENAMELS.

256 Pipe in a Case of Shagreen.

This beautifully made pipe is a tobacco pipe, like those in Bay V., not an opium pipe. The Chinese put a very small pinch of tobacco into the small bowl at the right of the long mouth-piece and light it by blowing up the stick of a special sort of paper, which smoulders for hours. The smoke is drawn through water which is held in the bottom part of the pipe. A pipe has to be constantly refilled as the bowl is so small.

257 Ancient Japanese Bronze Vase.

Japan derived its art from China, and always recognizes the debt it owes to China, just as Greek Art owed a debt to the Egyptians. During recent centuries Japan has advanced on lines of its own, while China has gone back rather than forward, but early Japanese Art was inspired by, if not copied from, Chinese Art, which had, in early days, a severe dignity that Japanese has never attained. The derivation of Japanese Art from Chinese justifies the presence of one or two Japanese bronzes in this collection of Chinese Art.

258 Incense Burner of Cloisonné Enamel, in the form of an Elephant.

Elephants are not found in China, but the religion of Buddha was introduced from India, where they are common, and Chinese artists reproduced the designs for Indian animals, and for the distinctly Hindoo type of the god Buddha with great skill from the models set before them by the Buddhist priests. The elephant is a favourite animal in Buddhism, representing those who have only one more existence to pass through before attaining perfection.

CASE I.

MUSICAL INSTRUMENTS.

Music has been known to the Chinese for nearly 5000 years. Confucius was so moved by a piece of ancient Chinese music that he did not taste meat for three years. What this ancient music was we cannot tell, as all record of it has perished, Modern Chinese music dates from the year 600 A.D. The Chinese

only use five sounds in the scale. With the inaccuracy that characterizes them in so many things, they do not trouble to make their instruments perfectly in tune, Their melodies are always in unison and in the same key, and uniformly loud all through, so that they seem wearisome and monotonous to western ears. Nevertheless, the Chinese thoroughly enjoy their own music and consider European music lacking in harmony.

Their music is divided into two kinds, ritual music used in religious ceremonies which is comparatively sweet and generally in a minor key, and, secondly, theatrical or popular music used in theatres and for processions. The latter seems to the foreigner to consist chiefly of noise, drums and cymbals being much used.

That the Chinese have a real love for music the following quotation from their literature shows.

"Softly, as the murmur of whispered words; now loud and soft together like the patter of pearls and pearlets dropping upon a marble dish, or liquid, like the warbling of a mango-bird in the bush; trickling like a streamlet on its downward course, and then, like the torrent, stilled by the grip of frost, so for a moment was the music lulled, in a passion too deep for words."

259 A Two-stringed Violin.

The bow is inserted between the two strings.

260 Cheng.

This is a kind of organ made of many bamboo stems. It is used in temple worship. The principle of organ stops was introduced into Europe from China, though it has been carried much further by the Europeans than it ever was by the Chinese.

261 Guitar.

This, and the majority of the instruments on this side of the case, are used by strolling fortune-tellers. No scholar in China would use them.

262 Lute, with ten strings.

Such as men of cultivation would play in China.

263 Pair of Cymbals.

Notice the beautiful colour of the metal. The Chinese are very skilful in mixing alloys of metals. The musical instruments on this side of the case are such as the priests would use in Temple worship, to mark the time in the recitation of their prayers and litanies.

CASE K.

IVORY, LACQUER, ETC.

264 Magnificent Vase of Souchow Lacquer

Here, the lower coats of lacquer have been coloured black, the upper red. Then the upper coats have been cut away in parts of the design to show the lower black coats as a background. The secret of carved lacquer has been lost, but all lacquer is now inferior in quality, as in these days of hurried workmanship no one will give the enormous amount of time that is required for the proper drying and polishing of the 30 or more coats of lacquer that used to be considered necessary for a fine piece.

265 Sets of Chess-men.

The Chinese of Canton have long been famous for the delicacy of their carving in ivory, and many specimens of their handiwork are brought to Europe every year. The set of chessmen in this case is well worth looking at. There is also a very elaborate carving.

266

In this may be seen a number of hollow balls, one inside the other, and all moveable. It was long a mystery how these balls were carved, and people supposed that they were made in halves and glued together afterwards. But this is not the case. A ball of ivory is taken, and a number of holes are bored from the outside to the centre of the ball. After that, a small tool with a bent blade is employed.

With it the walls of one of the above-mentioned holes are cut, at right angles to the hole, and to as great a depth as the blade of the tool will allow. Then a similar cutting is made in an adjacent hole, care being taken that the two cuttings are at exactly the same distance from the surface of the ball, so that in time the one connects with the other. Similar cuttings are made in every hole, and so an inner ball is gradually detached. This being done, a fresh cutting is made a little further from the centre of the ball and nearer to surface, by which means a second ball is in time cut out, enclosing the one first made. This process is then repeated, each time a little farther from the centre, till the work is completed.

267 Jade Vase.

The precious stone jade, which varies in colour from a milky white to an opaque green, has always been valued very highly by the Chinese, who delight in its hard, smooth texture. Before gold was common it was used for objects in the temple worship. It is so hard that it has to be cut with diamond tools. It is used for cups and even, when fashioned in flat plates, for musical instruments.

Confucius, the greatest teacher the Chinese ever had, said of jade, when asked why he valued it—"Its perfect hardness and compactness represent the sureness of the intellect; its angles, which do not cut, though they appear sharp, symbolize justice; its dappled brilliance recalls the sky; the polish and brightness symbolize human virtue." That is why the sage valued jade.

In carving jade and other stones, the Chinese allow every vein and crack to influence the design they are carving, so that, until they have nearly finished, they do not know whether it will turn out to be a flower or an animal that they are going to make of it.

268 Jade Ky-lin.

This is one of the supernatural creatures of Chinese tradition. It is supposed to be a happy portent (when it appears) of the advent of good government or of the birth of a virtuous ruler. It is said to have the body of a deer, the tail of an ox, and a single horn, whence it is called the Chinese Unicorn.

269 Soapstone Model of the Tomb of Confucius.

Confucius is revered by the Chinese as their great sage. He was born in the year B.C. 551 and died in B.C. 479. Various marvels and supernatural occurrences are narrated as having occurred in connection with his birth, but these are recognised by the Chinese themselves as being merely fables composed in imitation of the stories told about Buddha. Of his early years little is related, except that he displayed an unusually sedate and ceremonious manner.

270 Pagoda.

Pagodas were introduced into China by Buddhist priests from India. A Pagoda, a hundred feet or more in height, may often be seen in the grounds of a Buddhist temple, or on some conspicuous hill. Pagodas are erected for various reasons, sometimes as a landmark, sometimes in commemoration of some person or event, or on account of their picturesqueness, or because it is believed that when suitably placed, the tall spire will attract good fortune to the adjacent district.

CASE A.

PORCELAIN.

Chinese records say that the first secrets of the potter's art were discovered during the reign of Houng-Li, about 2650 B.C., but we are in the dark

as to the exact date when porcelain was first made. The ancient Chinese authors refer to vases made of earthenware, porcelain and enamel under the same terms.

The first distinct mention of porcelain is in a poem written under the reign of Wan-Li, about 175 B.C., and its subject is green china.

Later, in the year 260 A.D., in a poem, mention is made of China vases decorated with many colours and used as wine vessels.

The oldest pieces of china are very rough, mostly celadon green with russet tints, also sea green and brown.

The making of china reached its highest perfection during the Ming dynasty, which began with the reign of Hong-Wou, 1368 A.D. and came to an end in 1647, at the end of the reign of Yung-Li.

The vases were used for various purposes, some for the decoration of open-air altars, different ones for the great temples and the little temples for ceremonial offerings, some for gifts with complimentary inscriptions—with good wishes for long life and happiness—with the emblems of good luck repeated many times, often given at the New Year, or as birthday presents.

So great was the china making industry that at King-te-Chin factory alone over eighteen thousand families were employed. So skilful were their artists that it is told in the annals of King-te-Chin that Tcheou-tao-Tsiouen, a celebrated potter, one day called on Thang, the superior of a monastery, and asked leave to see a tripod vase of great beauty. With his hand he measured the size and with a piece of paper hidden in his sleeve took an impression of the veining. He then left, and after six months returned with a tripod vase of his own making so exactly like the original that the superior of the monastery could not tell the one from the other.

271 Vase.

This magnificent vase dates from about A.D. 1400, when China was ruled by the great Ming Emperors. Her art and prosperity was then at its height. The Ming were native Chinese rulers who succeeded in driving out the Tartar Emperors whom Marco Polo had found there. The foliage and architecture of the design is made to form a frame of design for the figures which represent scholars on horseback visiting the country. At the top are the eight Buddhist emblems or "Lucky Things." There are two fishes, (signifying plenty), the parasol (the emblem of honour), the banner, the flower of the Lotus (sacred to Buddha), the Conch Shell (used in Temple Worship), the 'Wheel of the Law,' The Vase, and the Chang, the curious figure of interlaced lines, originally meant to represent the intestines of victims sacrificed to the Gods.

272–273–274 Vases.

These vases are remarkable for their brilliant colour and exquisite though simple form. The glaze of all three is made with silicate of copper. The difference in colour is got by the small or large amount of oxygen admitted in glazing; if the silicate is not treated with oxygen it remains a rich purple red, known as sang de bœuf (ox's blood) as in 272. If treated with oxygen to some extent the mottled colour of 273 is obtained, while if fully oxydized the glaze turns the splendid turquoise blue of 274.

275 Shell.

Is a piece of the same glaze, splendid in colour but of fanciful form. The Chinese delight in such imitations of natural objects. These pieces are known as Flambé porcelain, from the practice of blowing the oxygen on to the glaze. When the finer clay of the earlier porcelain failed, the Chinese. by inventing these brilliant colours, concealed the poorer material used.

276 Two Egg-shell Porcelain Plates with coloured designs.

Egg-shell porcelain is so thin that it practically consists entirely of glaze. The porcelain paste is extremely thin.

The design of figures on the left hand plate represents a child offering a chrysanthemum, his favourite flower, to a famous Chinese scholar of the 6th dynasty, who resigned his office rather than submit to a new dynasty, saying "he would not sacrifice his pride for five measures of rice." Rice is the staple food of the Chinese, and the scholar meant by this saying that he preferred honour to material comforts.

277 Vase of white hawthorn on a blue ground.

This flower is really peach blossom, but it has got the name of hawthorn. The blue ground is painted to imitate crackle glaze, of which there are genuine examples in Case L (No. 382).

278 Small Basin decorated with fruit and butterflies.

Notice the softer and weaker colouring. There is no brilliancy.

This basin belongs to the last epoch of Chinese art, being made during the reign of the Emporor Kien-Lung, who died in 1796.

Goncourt, the great French critic, has pointed out that European porcelain is painted with water-colours, just as sketches on paper, while Oriental porcelain is painted with fluid enamel.

279 Statuette of Kwanyin, the Goddess of Mercy.
She is generally represented, as here, with children. Pure white porcelain had been used in early times and was afterwards abandoned for colours. In the reign of Khang-Hi (1662-1723) white again was used, especially for Buddhist statues, some of which are as fine as the old bronze statues.

BAY 5.

SHOP AND OPIUM SETTEE.

280 Ceremonial Umbrella.
Presented to Sir Walter Hillier by the Chinese living in Korea, as an expression of their gratitude to him for protecting them during the war between China and Japan, when their own Consuls fled.

281 Pair of Stands for burning wicks soaked in oil.

282 Set of four Reckoning Boards.
The Chinese do not learn arithmetic and find it very difficult to do simple sums on paper. They are, however, quick in reckoning with the help of these boards; the two beads counting five times as much as each of the five beads on the lower half.

283 Pair of Padded Chinese Socks.
For cold weather.

284 Vest made of fine Bamboo branches.

285 Lady's Cape.

286 Copy of a Boxer Flag.

287 Case of Chinese Playing Cards, Dice and Dominoes.
The playing cards are long and very narrow.

288 Collections of Chinese Visiting Cards and two Card Cases.
Containing the cards of Li-Hung-Chang, the famous minister who visited Europe.

289 Large Hats.
Worn by porters and field labourers.

290 Cap of a girl.

291 Chinese Picture Books.
The pictures are painted on fine rice-paper, which is far more brittle than our paper made from linen rags.

292 Jacket and Trousers of an elderly woman.
Skirts are usually worn over the trousers.

293 Cases of articles purchased from the Opium-den of Ah Sing (New Court, Victoria Street).
This den was mentioned by Charles Dickens several times in his last and unfinished book "The Mystery of Edwin Drood."

294 Drums and Gongs.

295 A Shuttlecock.
The Chinese are fond of this game, playing it by knocking the shuttlecock up with the side of the heel of the shoe.

296 Pedlar's Rattle.

297 Bells for Horses.

298 Chop-sticks and large Lacquered Rice-bowl.
The Chinese do not use knives and forks. The rice and meat, if any, are in large bowls and dishes in the centre of the table. Each guest has his dish of rice, and picks up meat or pickles from the centre dishes with his chop-sticks.

299 Chinese Compass.
Their needle points to the North, like ours; but with superstitious fear of the cold dreary North, they deliberately name it by the word meaning South, hoping to avoid ill-luck.

299A Pieces of Birds' Nests.
A peculiar sort from which the Chinese make soup. It is the nest of a kind of swallow.
Birds' nests and sharks' fins are eaten by the Chinese, but these birds' nests are gelatinous, not like our nests, and sharks' fins are carefully cleaned and prepared. Most of the Chinese live largely on rice and vegetables. Meat is chopped small so that it can be easily picked up by the chopsticks, which are used instead of knives and forks. Half-a-crown a week provides an ordinary Chinaman with ample food. The Chinese are the cleverest cooks in the world.

300 Cleverly made Scales, in wooden cases, for weighing silver.
As the Chinese have no regular silver coinage, every piece of silver has to be weighed before being taken as payment.

301 Lady's Embroidered Skirt.

302 Flowers.

302A Collection of Chinese Books.

303 Illustrated Newspaper.
Representing the Chinese sinking the Japanese ships. This was published to deceive the inland Chinese during the recent war with Japan.

304 Bamboo Furniture.
Such as would be found in a poor man's house in China, as contrasted with the ebony and inlaid furniture in the houses of the richer classes (see Bays 1 and 7).

305 Pair of men's Leggings.
These are tied to the waist, leaving the jacket hanging out in an ungraceful fashion.

306 Newspapers.
Newspapers in Chinese are printed both by Europeans and by the Chinese themselves, the Chinese native papers are printed on one side only of the paper. Newspapers in China, even when printed in Chinese, are the result of foreign influence.

307 Jacket of a poor woman.

308 Boys' Hats.

309 Collection of Chinese Shoes.

310 Chinese Razor and Ear Instruments.

311 Wine Pots and Cups.
The Chinese drink their wine hot and in very small cups. The wine is in an inner vessel surrounded by hot water.

312 Girl's Coat.

313 Three Hair Combs.
Two made of bamboo, one of ebony and ivory.

314 Boy's Waistcoat.
Padded and worn over the ordinary jacket.

Chinese children of both sexes wear short jackets and trousers. Among the poor these are made of blue cotton, among the rich they are of better material, and perhaps embroidered. In the summer any number of little boys may be seen playing in the streets absolutely without clothing. In the winter, perhaps, they will be buried in wadded clothes till they walk with difficulty and can hardly bring their arms to their sides. After they are about twelve years old, they will wear very much the same costume as their elders. Girls wear their hair in a *queue*, or tail, like that of the men and boys, until they are considered to be grown up.

315 Lacquered Portmanteau.
Used in carrying the ceremonial presents the Chinese constantly give and receive.

316 Copper Cash on a grooved board.
This enables the hundreds to be counted and kept intact.

317 Pillow stuffed with tea.
Ventilation holes for ears.

318 Settee.
This Settee represents the couch of the Opium-smoker in China, of which there is a small ivory model in Case C. The pipe, lamp, and other implements needed for the operation lie on the tray. Opium, which is obtained from poppies, is a half-liquid substance. A very small lump is melted in the flame of the lamp and dropped over a minute hole in the bowl of the pipe, and then smoked. These drops have to be constantly renewed.
Opium was introduced into China from Java, about 1700, and the habit, though forbidden by the Emperor, spread.

319 Pillow for Opium-couch.

320 Bamboo Pillow.

321 Collection of Water Pipes.

322 Small Table.

322A Box containing set of Table Trays for pickles.
Made of wood covered not with lacquer but with mud polished and baked. These boxes are a speciality in Yangchow.

322B Guitar, with names of Chinese notes on paper.

323 Roof Ornament in form of Lion.
This is made of glazed pottery. Such ornaments constitute the chief claim to picturesqueness in Chinese architecture.

324 Modern Chinese Carpet from Pekin.

325 Bird Cage in form of a house.

BAY 6.

GROUP OF

LI-HUNG CHANG AND SERVANT

(Life Model).

326 Case of Chinese Jewellery.
Silver and silver-gilt, decorated with kingfishers' feathers and pearls

327 Three Portraits of Chinese Mandarins, with their badges and official chains of beads.

328, 329, 330 Robes.
Richly embroidered robes with five clawed dragons, worn by women in the Emperor's Palace. The representation of water at the bottom of a robe always shows that the robe was made for court use.

331 Tapestry.
Three very beautiful pieces of woven silk tapestry, finished by hand-painting, showing a dragon-boat procession, held on the 5th day of the 5th moon, (which corresponds to our 6th month), in honour of a Chinese sage who killed himself rather than submit to dishonour.

332 Dragon Lantern Procession.
This is held on the 15th day of the 1st month.

333 Official Badges.
These are worked in gold thread, and are worn by Mandarins on the back and front of their jackets (see No. 17). Each grade has a different bird embroidered on the badge. This one being a phoenix, marks the Mandarin as being of the first of the nine grades.
The title of Mandarin is derived from the Portuguese word Mandar (to command), and is given to superior civil and military officials in China. The rank of such an official is shown by the button he wears. A ruby button marks the highest of the nine ranks of Mandarins, a worked gold button the lowest. The button is one inch across, and is worn on the top of the cap.

334 Robe of Ten Thousand Names.
This, like the umbrellas, is given to outgoing officials as a token of esteem or graititude by the inhabitants of the town or province the official in leaving. It is not meant to be worn except on state occasions.

335 Original Proclamation, published by Taotai of Newchwang.
This proclamation orders the Chinese to treat Europeans with respect.

336 Two Fans with cases, gold lacquer.

BAY 7.

GUEST ROOM (MANDARIN CLASS).

337 Old Embroidery of seals, watches, cups, pots, vases and lanterns, bordered with native velvet

338 Pair of teak-wood carved stands, with porcelain plates.
Representing, in human shape, the three stars of Happiness, Riches and Long Life (Fu, Lu and Sho).

339 Pair of ordinary Chinese Chairs and small Table.

340 Canton ebony semi-circular Table, inlaid with marble and mother-o'-pearl.
Notice the difference between this black Canton furniture and the brown Ningpo furniture in Bay 1. Canton and Ningpo are the chief centres of the manufactures of furniture in China.

341 Pair of carved red-wood stands, with carved white jade-stone insertions.
Representing the two genii of harmony.

342 Cantonese Fans.
One embroidered with scenes on Pearl River.

343 Teak-wood Screen.
Carved with dragons, herons, and bamboos.

344 Picture of a Lady.
The long finger-nails show that she belongs to the aristocracy. The pallid complexion is due to the unhealthy lives the Chinese ladies live, prevented from taking exercise both by custom and by their dwarfed feet.

345 Manchu Lady's Gown.

346 Picture in sandalwood, lacquer, soapstone, ivory and mother-o'-pearl.
It represents a man praying to the Goddess of Children for a son. The Goddess answers the prayer favourably, and is sending the son by a messenger mounted on the Unicorn (Chi-lin).

347 Shrine of the Goddess of Mercy.
Common in Chinese houses.

348 Cantonese Ebony Stool.
Inlaid with mother-o'-pearl and porcelain pictures of flower gardens and ornamental bridges.

349 Black Lacquered Table.
From Foochow. Made for European use.

350 Embroidered Table Cover.

351 Gold-fish Bowl.

352 Picture in relief of bat, deer and imaginary plant
Symbolical of Happiness, Riches, and Long Life.

353 Cantonese ebony Flower-pot Stand.

415 Porcelain Dinner-box.
Meals are sent out from restaurants in these, a different course on each tray.

354 Theatrical Dress.

355 Two ebony Chairs and Table.
Inlaid with marble and mother-o'-pearl.

356 Set of four green lacquered Tables.
From Foochow.

357 Wash-hand basin and Cups for cleansing mouth after meals.

358 Round Canton Inlaid Table.

359 Carved soap-stone and jade-matrix Ornaments.

360 Cantonese satin picture Scrolls.

361 Embroidery in frame.

362 Peking paintings of Flowers.
Also used to cover idols in processions.

363 Southern Chinese Fans.

364 Tea Plant.
The earliest traders got tea from Fuhkien, where the plant happens to be called Te. In most of China it bears the name of Ch'a. The tea-plant is an evergreen and belongs to the same family as the camellia. Like the vine, it can stand some frost, but it must have plenty of heat, and thrives best in a hot moist climate. South China suits it perfectly. It will grow to six feet or more, but most plants are about two feet high. The leaves are carefully dried by exposing them to the air and fire alternately, and rolling them. Black tea is allowed to ferment, the leaves being left for a time in moist heaps before drying, green tea is not. In order to stand a sea journey tea has to be more highly fired and loses its flavour somewhat. Tea should not be allowed to stand long after the boiling water is poured on, as the harmful tannin is thus drawn out. Tea is always kept hot in teapots placed in lined baskets in Chinese houses.

365 Two small Teacups.
Such as the Chinese use for drinking tea when not freshly made in a large cup with a lid.

366 Figure in Mandarin's dress, with the official string of beads round the neck.
The dress of a rich man is much the same in character as that of a working man. But the material is different, and the rich man is never seen in public with a short jacket and loose trouser ends.

For his coolest clothing, he has gauze or thin silk, then satin wadded clothes, and in winter furs of different kinds, according as the cold be less or more severe. Woollen cloth is not made in China, the poor man finds it too expensive; he can secure the same amount of warmth at less expense with his wadded cotton clothing. Altogether, the dress of a Chinese gentleman leaves little to be desired in the matter of either comfort or appearance. It has one serious fault, namely, that it is ill-suited for active exercise. But this short-coming is little regarded by the wearer; as, on account both of laws of etiquette and his own personal taste, the Chinese gentleman abstains entirely from anything approaching to rapidity of movement.

367 Pair of gentleman's Boots.

They are warm, but unsuited for rainy weather, being made of layers of cotton.

WALL.

368 Dragon roof ornament.

Such as the Chinese use on the roofs of their houses.

369 Screen presented to London Missionary Society.

370 Photographs of Chinese Architecture.

It is curious that a nation so artistic as the Chinese has never advanced in architecture. Few old buildings have survived, owing to the bad materials and careless workmanship. Such buildings as exist are monotonously like each other. The only picturesque feature of the buildings is the roof, which resembles, and was probably copied from, a tent. Sometimes several of these tent-like roofs are placed one above the other, producing a very picturesque effect; but, as a rule, the houses are of only one story, with an attic above in which to store things. The buildings are arranged round courts, upon which they open, the street front being blank. The few windows are filled with paper or linen, in place of glass, but often beautiful open woodwork shutters take their place.

371 Six Sheets of an Illustrated Catalogue of the Treasures in the Emperor of China's Summer Palace, near Pekin.

This palace was burnt by the English and French troops when they entered Pekin in 1860 to punish the Chinese Court for treacherously seizing, imprisoning, and killing British and French officials who were under a flag of truce.

By this destruction much of the best art of China was lost to the world.

The description of the object is written in Chinese characters on one page, while the painted picture of the object is given on the opposite one.

372 Coloured Photograph of a Boys' School.
The boys work alone, not in classes, and then come up to recite their lesson, standing with their back to the teacher.

373 Large Plaque of Cloisonné Enamel.
The dog, peculiar to Pekin, is shown playing in a garden, with doves, chrysanthemums and a flowering tree in the background.

374 Pages of Illustrated Catalogue (see 371).

375 Examination Hall.
This picture shows the Chief Examiner and his Assistant entering the Examination Hall in State. The large tubs on either side are for water for the use of the students shut up in the little cells.
The Chinese are famous for their examination system. Originally examinations were started as tests for those already holding office. Now all Government posts are given to those who come out highest in the national examinations. The candidates in the examinations have to write original poems and essays. Even in the preliminary examination only about 20 out of 2,000 candidates pass, and the successful ones have to survive two harder examinations before having a chance of a post. The result is that many candidates go on trying until they are 70 or 80 years of age. Examination Halls exist in every city. That at Canton covers 16 acres of ground.

CASE L.

PORCELAIN AND CLOISONNÉ ENAMEL.

376 Large white Vase decorated with blue flowers.
The design has an European look and this vase may be one of the many made by the Chinese and sent to Holland where Dutch artists decorated them for the European market.

377 Large green Vase—decorated to imitate 'crackle.'
Flowers and butterflies painted on after first baking.

378 Vase.
Decorated with the Taouist worthies gazing at the emblem for man and woman called T'ai-Ki. Man is denoted by the black, woman by the red. Together they make one perfect whole.

379 Green bottle-shaped Vase.
Decorated with some of the Hundred Children in high relief. The children are treated more naturally than most figures in Chinese art.

SHELF OF CLOISONNE ENAMEL.

380 Very antique Bowl.
On a stand with carved wooden and jade lid. The colours are rich, but subdued by age. The cloisons or wires are not continuous as in most enamels.

381 Magnificent antique Vase.
With chrysanthemum pattern.

382 Mandarin's Staff of office in enamel.

383 Pair of white fretted Porcelain Cups, lined with silver.
These show the delicate dexterity of the Chinese artists.

384 Enamelled Bowl.
The colour is specially rich. The wooden stands, which the Chinese always make for their ornaments, set them off greatly, being specially designed in shape and decoration to suit the particular piece.

385 Set of three enamelled pieces of Altar furniture.
Such as would be placed before a shrine in a private house. The central one is for incense.

386 Stand for a Mandarin's Cap.
Porcelain enamelled on copper.

387 Red Porcelain Vase.
In imitation of enamel.

388 Ginger Jar.
Ornamented with yellow dragons on a red ground. The colour is unusually rich.

389 Magnificent Flambé Jar.
This colour is called Sang-de-boeuf. So difficult is the art of making flambé porcelain that only one in ten succeeds.

390 Pair of fretted white Porcelain Cups, the holes being filled in with semi-transparent glaze.
These represent the farthest point of skill to which the potter's art can go.

391 Pair of green Ginger Jars.
Ornamented with peonies. The whole surface is engraved with a delicate pattern.

392 Dark blue Vase of Soufflé.
A surface is obtained like the skin of an orange by blowing the colour through a piece of gauze at the end of a bamboo tube.

393 White Crackle Vase.
In crackle porcelain the glaze, after baking, is artificially cooled, more quickly than the clay parts of the vase. The result is that the outer glaze cracks in many lines. Probably this was an accident in the first case, but the Chinese became very skilful in producing cracks in patterns just as they wanted them.

394 Vase of Pekinese enamel, with Dragon handles.
The workmanship is excellent, but the design is poorer than in the earlier pieces.

395 Set of Clay Figures.
Showing every variety of Chinese dress. Those of bird tamers are specially life-like.

396 Box of carved Bamboo.
The bamboo of which this was made must have been of most unusual size, as the whole box is of one piece.

397 Fine Double Sword in Sheath, with carved wooden handle.
This sword was used in the Tientsin riots.

398 Pewter Foot-warmer for hot ashes.
The Chinese rarely have fires, coal and wood being dear. Their usual plan is to pile on wadded or fur-lined clothes.

399 The red stamped velvet in this Case is a Set of Seat Covers for a Mandarin's guest-room.

400 Specimens of carved wood from Canton.

WALL.

401 Figure of a Soldier.
The coat has a badge on the back and front with characters, which mean "soldier," and the regiment he belongs to. This coat was worn by one of the soldiers who opposed the passage of the European troops to Pekin last year.

402 Very rich Piece of Modern Embroidery.
Presented to an Englishman by Chinese friends. The large characters in gold thread—
YA NEAI FU MANG.
Mean "His Kindness we shall never forget."

403 Set of Chinese Spears.

404 Six Water-colour Paintings of Chinese Soldiers.
The one at the bottom can be seen using the wooden shield painted with a dragon's head. The one at the top is brandishing the double swords already referred to.

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